


H&H

H A N D E L & H A Y D N S O C I E T Y

C h r i s t o p h e r H o g w o o d , A r t i s t i c D i r e c t o r



Handel

The background of the poster features several hand-drawn musical notes and lines in a light, sketchy style. A large, sweeping curve arches across the top. Below it, two horizontal lines are drawn. To the left of the center, a vertical line descends from the top curve. To the right, a series of vertical lines of varying heights are drawn, resembling a musical staff with notes. The name 'Handel' is written in a cursive script on the left side, and 'Haydn' is written in a similar script on the right side, partially overlapping the vertical lines.

Haydn

1 9 9 1 - 1 9 9 2 S E A S O N



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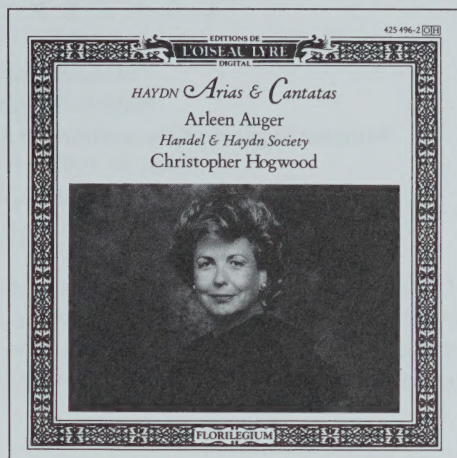
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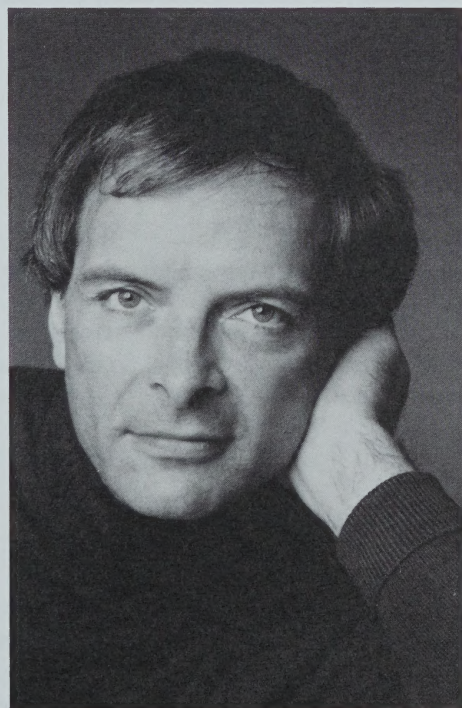
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C H R I S T O P H E R



H O G W O O D



*"...he elicited vibrant,  
robust performances  
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and with precision  
and polish."*

THE NEW YORK TIMES

H A N D E L & H A Y D N S O C I E T Y



EDITIONS DE  
L'OISEAU-LYRE

Christopher Hogwood is exclusively on L'Oiseau-Lyre/London Records.



## CONCERTS COMING UP

**Mozart/Haydn: Paris Symphonies**

**Haydn: *Symphony No. 82, "The Bear"***

**Mozart: *Sinfonia Concertante in E-flat for winds* • *Symphony No. 31, "Paris"***

March 20, 1992 at 8 p.m. • March 22, 1992 at 3 p.m.

Symphony Hall, Boston

Christopher Hogwood conducting.

H&H celebrates spring in Paris with this program of music written in honor of the City of Light. Haydn's "The Bear" Symphony is one of six the composer wrote as tribute to Paris — in his time the center of the musical world. Mozart's ravishing *Sinfonia Concertante* for winds and Symphony No. 31 are also performed. The audience will be encouraged to express its preference of the two slow movements Mozart wrote for his "Paris" Symphony.

**Gesualdo and Monteverdi: Madrigals**

March 27, 1992 at 8 p.m.

Old South Church, Boston

Gesualdo — composer, nobleman, and murderer! — wrote music of fiery imagery and surprising colors that sounds daring even today. Monteverdi is well-loved as one of the most important composers in the history of music. From complex five-voice textures to florid solos and duets, the freshness and clarity of Monteverdi's madrigals make them a joy for performers to sing and for audiences to hear!

**Handel: *Water Music*;**

***Silete Vente***

***Concerti Grossi, Op. 6***

April 24, 1992 at 8 p.m. • April 26, 1992 at 8 p.m.

Symphony Hall, Boston

Christopher Hogwood conducting with Sharon Baker, soprano

*Water Music* was first performed in 1717 with the orchestra floating on a barge on the River Thames as part of the king's royal procession. One of Handel's most popular works, it is splendidly inventive! Soprano Sharon Baker sings the motet *Silete Vente*, and the orchestra performs two of the *Concerti Grossi*, Op. 6, which we finish recording this spring for L'Oiseau-Lyre.

**Scheidt, Schütz, Schein: 17th Century Splendor**

May 15, 1992 at 8 p.m.

Old South Church, Boston

Before Bach, Beethoven, and Brahms, there were Schütz, Schein, and Scheidt — renowned as the three best German composers of the 17th century. In this program you will hear expressive motets, sparkling secular madrigals, grand polychoral works radiant with Venetian splendor, and delicate vocal concertos. The colorful sounds of viols, cornetti, and sackbuts enhance this excursion into the music of 17th century Germany.

**FOR TICKETS OR TO RECEIVE A FREE BROCHURE, VISIT THE H&H BOX OFFICE,  
300 MASSACHUSETTS AVENUE, BOSTON (ACROSS FROM SYMPHONY HALL),  
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Handel & Haydn Society  
Christopher Hogwood, *Artistic Director*  
One Hundred Seventy-seventh Season

## 1991-1992 CONCERT SERIES AT SYMPHONY HALL

Friday, February 21, 1992 at 8 p.m.  
Sunday, February 23, 1992 at 3 p.m. and 8 p.m.

### BACH VARIATIONS

WITH

<b>HANDEL &amp; HAYDN SOCIETY</b>	<b>THE MODERN JAZZ QUARTET</b>
Christopher Hogwood, <i>harpsichord</i>	John Lewis, <i>piano</i>
Linda Quan, <i>violin</i>	Milt Jackson, <i>vibraharp</i>
Steven Hammer, <i>oboe; recorder</i>	Percy Heath, <i>bass</i>
Roxanne Layton, <i>recorder</i>	Connie Kay, <i>drums</i>

---

*J. S. Bach:* Sinfonia in F, BWV 1046a  
*Allegro; Adagio; Menuet — Trio I — Trio II*

*J. S. Bach:* Concerto in C Minor for Oboe and Violin  
(reconstructed from BWV 1060)  
*Allegro; Adagio; Allegro*

*J. Lewis:* Blues in B  
*J. S. Bach – J. Lewis:* Don't Stop this Train  
*J. Lewis:* Blues in A Minor

### INTERMISSION

*J. S. Bach:* Brandenburg Concerto No. 4, BWV 1049  
*Allegro; Andante; Presto*

*M. Jackson:* Blues in C Minor  
*J. Lewis:* Alexander's Fugue  
*M. Jackson:* Blues in H

*leading without a break to*

*J. S. Bach – J. Lewis:* Elemental Bach

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This concert is being recorded by WBUR 90.9 FM.

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.



Handel & Haydn Society  
Christopher Hogwood, *Artistic Director*

## ONE HUNDRED SEVENTY-SEVENTH SEASON, 1991-1992

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Martha Bancroft  
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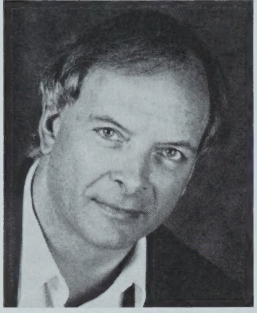
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Richard B. Gladstone  
H. Gail Gordon  
Eugene E. Grant  
Arline Ripley Greenleaf  
Steven Grossman  
William Gudenrath  
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Jolane Solomon  
Elizabeth B. Storer  
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Dorothy A. Thompson  
James J. Vanecko  
Joan G. Violin  
Donald R. Ware  
Carol K. White  
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## CHRISTOPHER HOGWOOD, H&amp;H



## ARTISTIC DIRECTOR

Christopher Hogwood is one of the world's most active conductors and a highly successful recording artist for London/L'Oiseau-Lyre. The founder of The Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music

on instruments appropriate to the period, he now shares with that orchestra a busy schedule of performances and numerous best-selling recordings. In addition, he is Director of Music for the St. Paul Chamber Orchestra. Mr. Hogwood has conducted many of the world's great orchestras, including the Berlin Philharmonic, the Los Angeles Philharmonic, the London Philharmonic, and the Cleveland, Chicago, Boston, and Washington symphony orchestras. Since Mr. Hogwood joined H&H as Artistic Director in 1986, it has reclaimed its position as one of the most renowned musical ensembles in the nation.

## HANDEL &amp; HAYDN SOCIETY

The Handel & Haydn Society is America's preeminent period orchestra and professional chorus, and under the direction of Christopher Hogwood, is a leader in "Historically Informed Performance," playing Baroque and Classical music with the instruments and techniques of the period to reveal a fresh new sound. H&H was founded in 1815, and proved itself an innovator early on with first performances in America of important Baroque works. In recent years, H&H has continued its tradition of innovation by offering imaginative programs that cross musical and artistic genres, such as *Bach Variations*. H&H performs locally in more than forty concerts each year, and has achieved acclaim nationally and internationally through its recordings with London Records, national broadcasts on American Public Radio, and sold-out performances at Lincoln Center in New York. Each year, through workshops, youth concerts, and master classes, H&H's innovative Education Program brings the joy of music to more than 4000 students in inner city schools. H&H's latest recording, of Mozart's orchestration of Handel's *Acis and Galatea*, is due to be released in the summer of 1992.

## THE MODERN JAZZ QUARTET



The Modern Jazz Quartet (MJQ) celebrates its fortieth anniversary in 1992, and is not only the oldest continuously performing jazz group, but has been critically acclaimed as "one of the premier phenomena of Western music."

MJQ was formed in 1952, when its original members — Milt Jackson on vibraphone, John Lewis on piano, Percy Heath on bass, and Kenny Clarke on drums — spun off from the Dizzy Gillespie band to begin playing and recording together. In 1955, the MJQ had its only personnel change when Connie Kay replaced Kenny Clarke on drums.

Early on, MJQ established an innovative identity, as its members broke the 1950s jazz custom of solo improvisations on current popular tunes, performing instead original compositions by John Lewis and Milt Jackson that gave jazz a new structure, yet maintained spontaneity by offering opportunity for collective improvisation. Since then, the four artists have cultivated a distinctive sound that is like no other in jazz, and a style that fuses new-world jazz and blues with old-world counterpoint and fugue. MJQ has been called the most "classical" of jazz groups, and is famous for Baroque touches in its compositions and for its arrangements of Bach. Since the 1960s, the group has performed more than sixty concerts with symphonic ensembles and string quartets.

With more than forty-five recordings to its name, many considered classics, the Modern Jazz Quartet has most recently released *MJQ40*, its boxed-set anniversary collection. The group also maintains a full schedule of international touring, and performances in new venues such as at the Cafe Carlyle in New York. In its fortieth anniversary year, MJQ continues to have a sound that is as young and inventive as ever.



## BACH VARIATIONS

*Johann Sebastian Bach (1685-1750)*

When J.S. Bach died in 1750, he was regarded by most musicians as a talented organist and an old-fashioned composer. His own sons had progressed far beyond the music of the old man, and were far more famous. The keyboard works of the older Bach were the province of antiquarians, not active musicians, and no one knew the cantatas or the Passions, which moldered in storage at the Thomaskirche in Leipzig.

For nearly three-quarters of a century after his death, Bach's work was scarcely known. To be sure, Haydn and Mozart had some acquaintance with Bach's work through the influence of an "early music enthusiast," Baron Gottfried van Swieten (who also introduced both composers to Handel's work). And Mozart heard one of Bach's motets on a visit to Leipzig, with the result that his own choral writing took on new backbone and structure. Beethoven, who knew little more than the keyboard works contained in the *Well-Tempered Clavier*, was nonetheless so impressed by that lavish display of invention and skill that he made a *bon mot*, punning on the fact that Bach's name means "brook" in German: "His name should not be Brook, but Ocean."

It was not until 1829, when Felix Mendelssohn conducted the first public performance of the *St. Matthew Passion* in nearly a century, that Bach's work suddenly returned to the world of active music-making. But then it returned with a vengeance, and for good! Bach became the "universal musician," the composer who conceived his works with such strength of line, such harmonic daring and imagination, such architectural force that they could be performed in virtually any arrangement or instrumentation—from a full romantic orchestra to a Moog synthesizer, from jazzy vocalise *à la* the Swingle Singers to "authentic" ensembles on "original instruments"—without losing their strength.

### BORROWING FROM OTHERS — AND FROM HIMSELF

The solo concerto was among the most elaborate developments of the concerto principle—the opposition and competition of musical forces—that is fundamental to Baroque style from the earliest concerted madrigals of Claudio Monteverdi (about 1600) to the very end of the era and beyond (when it was adapted by Classical composers).

The establishment of the concerto as a flexible and powerful genre was largely the work of Antonio Vivaldi, whose publications were distributed throughout Europe. Vivaldi's work taught many

composers exactly how the orchestral ritornello could serve to unify movements, first presenting the basic material, then recalling portions of it in different keys as the movement progresses, then finally restating the whole in the home key to conclude the process.

Bach was gripped by the frenzy of discovery when he encountered the Vivaldi concertos during his years in Weimar (1708-17), and he became a Vivaldi disciple, closely studying his works and imitating some. He transcribed a number of Vivaldi's works, changing violin concertos into keyboard concertos in the process, so that when he came to write his own concertos, he had fully absorbed the latest style.

During the years he spent in Cöthen (1717-1723), Bach wrote many instrumental works, including the six Brandenburg concertos, at least two of the orchestral suites, and probably the present concerto for violin and oboe. However, his manuscript of the work in that form has disappeared; we know the piece only because Bach himself later—probably sometime in the 1730s—rewrote the concerto for two harpsichords and orchestra, in which form it was entered into Schmieder's catalogue as BWV 1060. Scholars have learned enough about Bach's practice of borrowing from himself and rewriting his older music in newer forms that it has been possible to work backwards from the later concerto for two keyboards and reconstruct the presumed original work for violin and oboe. Throughout the concerto the two soloists and the orchestra intertwine in elaborate variations, soloists together against the orchestra, soloists in competition with one another, and so on. That kind of competitive spirit, vigorous, yet always changing, lies at the heart of Bach's concertos.

**PRECURSOR OF BRANDENBURG NO. 1**  
Much of the music in Bach's Sinfonia in F is familiar to lovers of the Brandenburg Concertos. Indeed, the first movements actually became the beginning of Brandenburg Concerto No. 1, BWV 1046. When Wolfgang Schmieder catalogued Bach's music, he assumed that the Sinfonia was a later arrangement of music from the concerto with a minuet added to finish it, and he dated it "Leipzig ca. 1730" and gave it the number BWV 1071. We know now, though, that it is a much earlier piece, composed in Weimar about 1713, and that Bach drew upon this Sinfonia to create the Brandenburg Concerto No. 1, a version that is far more familiar today, although we have no evidence that it was ever performed in Bach's time.

The Sinfonia calls for two horns, three oboes, one bassoon, strings, and continuo; but not the violino



piccolo that is a prominent feature of Brandenburg Concerto No. 1. In this early form—ending, as it does, with a minuet—the work is not designed to stand alone. Rather it seems to be introductory (the three-movement overture, ending with a dance movement, was a common genre of the day), and there is a suggestion that Bach may have intended it to serve as the overture to Cantata 208, a birthday cantata for Duke Christian of Weissenfels.

In making the later version, with its introduction of the solo violino piccolo, Bach created the solo/tutti alternation typical of a work called “concerto.” He reused some of the material yet again as the opening chorus of his Cantata 207 in 1726. All three of these surviving versions may go back to a lost original vocal composition in the key of D.

The first two movements of the Sinfonia are almost identical to the familiar movements of the Brandenburg Concerto No. 1 (with the exception of the reworking for the solo violino piccolo). In the Sinfonia, however, the minuet had originally two trios (presented in alternation with the *Menuetto* proper); for the revision, Bach detached one of these and connected it to an entirely new dance, the Polacca, an arrangement illustrated by the following diagram:

1046a:

*Allegro—Adagio—Menuetto/Trio—Trio*

1046:

*Allegro—Adagio—Allegro—Menuetto/Trio—  
Polacca—Trio*

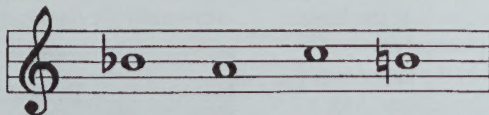
## THE BRANDENBURG CONCERTOS

The “Brandenburg Concertos” have immortalized the name of the Margrave Christian Ludwig of Brandenburg, to whom on March 24, 1721, Bach sent

his lavishly beautiful presentation manuscript containing six splendid concertos representing a variety of different approaches to the concerto idea. The nickname of the set comes from the first great Bach scholar Philipp Spitta, and it has stuck. But the form in which we have these six works certainly owes more to the ensemble that Bach directed in Cöthen than to any possible Brandenburgian inspiration. Bach surely performed all of these works with his own ensemble and conceived the solo parts for musicians he knew well. The number of instruments called for in this set of concertos accords perfectly with the make-up of the ensemble at Cöthen. There is no evidence that any of these magnificent concertos was ever performed in Brandenburg, nor could his small orchestra have undertaken most of them.

All six of these works fall into the category of “ensemble concertos” rather than “solo concertos,” despite the presence of prominent solo parts (particularly the violin in Concerto No. 4). There is ostensibly a *concertino* consisting of solo violin and two recorders, but during the joyous opening movement, Bach offers essentially a violin concerto with two obbligato recorders. On the title page of the dedication score, he described the recorders with an odd term, “fiau ti d’ecco” (“echo flutes”), which is perhaps a reference to their “hocketing” with the violin in the first movement, tossing tiny fragments back and forth behind the elaborate solo part. In the slow movement, too, the recorders “echo” the tutti. Both solo and tutti join in the vigorous broad fugue of the finale, projected over running eighth notes. The recorders accompany the violin, with a fugal stretto, at the first solo entrance, but soon the violin abandons all pretext of sharing the lead with the recorders and takes off in virtuosic show.

—Steven Ledbetter



**B – A – C – H**

*It seems appropriate that the name of a composer whose music has so penetrated our aural psyches can be represented in musical pitches, creating a simple but far-reaching theme that Bach intended to use as a capstone to his mighty Art of Fugue. Many later composers have borrowed that theme, both in homage and as a challenge to themselves to reach the highest artistic ideals. In German notation, the pitch B stands for B-flat, and the pitch H stands for B-natural (to the endless confusion of non-German musicians). This terminology had its roots in Medieval music, in which a scale built on F naturally used the flat form of B (called “soft B” and written as b, which eventually became the flat sign), while the scale built on G employed “hard B” (the same figure written with square corners, so it resembled an h; the predecessor of our natural sign). Johann Sebastian Bach may not have been the first member of his large musical family to recognize that he could write his name entirely in musical pitches, but he was surely the first to exploit it as a thematic idea. —S.L.*



## The Modern Jazz Quartet

It may surprise many listeners to find jazz musicians interested in Baroque music and even making use of Baroque compositions as the basis of their own work. In fact, there are a number of significant links between the two genres that make the connection a perfectly natural one. First of all, the basic layout of Baroque music highlights the top and bottom of the texture—that is, the melody and bass lines. The bass part is important not only as a melody but also to delineate the harmonic background; the *basso continuo*, consisting of a melody instrument (cello, for example) and a harmony instrument (harpichord) make this situation quite explicit.

Exactly the same thing is true of the jazz “rhythm section,” which often includes doublebass (melody instrument) and piano (harmony instrument), as well as the drums. (In both Baroque music and jazz, other instruments could serve the same functions, but we encounter most frequently the ones mentioned.) Over the *basso continuo*, a soloist or a group present the main melodic line, which is always conceived in conjunction with the harmonies projected by the bass line. Moreover, though it is not invariably a central feature of the music, improvisation played an important role in Baroque music, as it plays a central role in jazz.

## JAZZ AND BAROQUE

Of all current jazz ensembles, the Modern Jazz Quartet most perfectly exemplifies the ideas of Baroque music transmuted into the new form. Percy Heath's solid and flowing bass lines provide the basis for improvisations. Connie Kay expanded the instruments traditionally employed in the jazz drum set to provide a wide range of percussion colors. Milt Jackson's vibraphone serves as the principal melodic instrument, richly imaginative in improvisation, varying from lyrical, sustained phrases to splendid virtuosic outbursts of rapid figuration. John Lewis, as the pianist and most frequent composer of the group's repertoire, provides the “continuo” with his understated, delicate solos and background playing.

Lewis and Jackson have both composed many works for the group. What might well be called their instrumental suite (to use a common Baroque term) *Blues on Bach* is a kind of homage to Bach related to, but different from, the quotation of the B-A-C-H theme. Each of the four numbers is set in one of the

four keys that spell out Bach's name.

## BLUES ON BACH

When the MJQ's recording *Blues on Bach* was released in 1974, the ensemble interspersed the movements with other numbers actually drawn from Bach's works and treated in jazz fashion (and, in jazz tradition, given colorful new names that often hint at the original source). *Don't Stop this Train* is based on

a fugue in D minor from the *Clavierbüchlein* (Little keyboard book), that Bach wrote for his nine-year-old son Wilhelm Friedemann.

In addition to his role as leader of the Modern Jazz Quartet, John Lewis has been an active composer. He composed for Dizzy Gillespie's band after his army service in World War II, then attended the Manhattan School of Music, where he received his M.A. in composition in 1953. He has worked extensively in Third-Stream music, combining elements of the eighteenth-century classical traditions with modern jazz. The music of *Alexander's Fugue* was originally composed for the ballet *Original Sin*; in its present form the title is a reference to the composer's son. The final work on the program, *Elemental*

*Bach*, is an original composition by John Lewis that is based on elements of the final movement of Brandenburg Concerto No. 4.

—Steven Ledbetter

*Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.*

*There are a number of significant links between Baroque music and jazz: The basic layout of both genres highlights the melody and bass lines, and improvisation played an important role in Baroque music, as it plays a central role in jazz.*

## FOR THE RECORD: RECORDINGS OF INTEREST

- **The Modern Jazz Quartet: *Blues on Bach***  
Atlantic 1652-2 (CD and cassette)
- **The Modern Jazz Quartet: *MJQ 40***  
Atlantic 782330-2 (4-CD boxed set)
- **Bach: *Concerto for oboe, violin, and orchestra***  
Academy of Ancient Music/Hogwood  
L'Oiseau-Lyre 421 500-20H (CD)
- **Bach: *Brandenburg Concertos, BWV 1046-51***  
Academy of Ancient Music/Hogwood  
L'Oiseau-Lyre 414 187-20H2 (2 CDs)



## H & H O R C H E S T R A

### **Violin I**

Linda Quan,  
*concertmaster*  
Jane Starkman  
Julie Leven  
Gerald Itzkoff

### **Violin II**

Kinloch Earle  
*principal*  
Clayton Hoener  
Dianne Pettipaw  
Anne Black

### **Viola**

David Miller,  
*principal*  
Laura Jeppesen

### **Cello**

Karen Kaderavek

### **Bass**

Thomas Coleman

### **Recorder**

Stephen Hammer,  
*principal*  
Roxanne Layton

### **Oboe**

Stephen Hammer,  
*principal*  
Marc Schachman  
Lani Spahr

### **Bassoon**

Andrew Schwartz

### **Horn**

R.J. Kelley,  
*principal*  
Richard Menaul

### **Harpichord**

Christopher Hogwood

### **Music Librarian**

Jesse Levine

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Margaret O'Keefe, *sopranos*  
Luz Bermejo and  
Pamela Dillard, *altos*  
Bruce Lancaster and  
Rockland Osgood, *tenors*  
Jeffrey Stevens and  
Donald Wilkinson, *basses*

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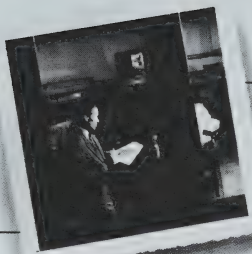
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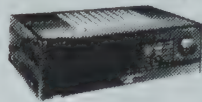
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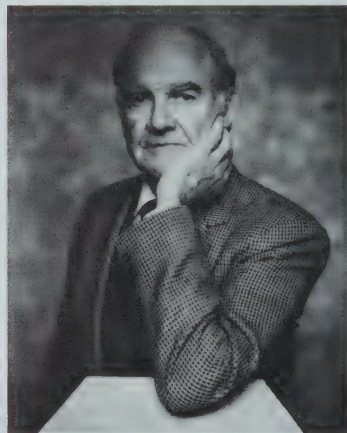
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